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THE SCHOOLMISTRESS, AND OTHER STORIES. By Anton Chekhov. Translated by Constance Garrett. New York: The Macmillan Company. 1921. Pp. 305.

THE SEVEN WIVES OF BLUEBEARD, AND OTHER MARVELLOUS TALES. By Anatole France. Translated by D. B. Stewart. New York: John Lane Company. 1921. Pp. 217.

DEVIL STORIES: AN ANTHOLOGY. Selected and Edited, with Introduction and Critical Comments, by Maximilian J. Rudwin. New York: Alfred A. Knopf. 1921. Pp. 332.

A CHAIR ON THE BOULEVARD. By Leonard Merrick, with an Introduction by A. Neil Lyons. New York: E. P. Dutton and Company. 1921. Pp. 390.

That the short-story (we agree with Professor Brander Matthews about the hyphen) is a true type of literature, distinct from any other, is an article of critical faith, but students of the *genre* still continue to differ concerning its indispensable qualities. Certainly, these are often confounded with frequently recurring characteristics that are not, however, *native* to the short-story. Among the necessary qualities we should be disposed to recognize conscious singleness of aim, atmosphere, movement and impression; swift, dynamic characterization; a simple plot built up by from one to six or seven people; and a tingeing or coloring of the whole fabric by the unusual personality of its maker. Indeed, we should try to define the type in some such fashion as the following: The short-story is a form of fiction differing from the novel in that it impressionistically relates, harmoniously tones, and quickly develops toward a logically necessary outcome a planned interlinking of events, inner or outer, having immediate totality of effect.

The short-story, of course, is more variously motivated than the novel can be. A novel based exclusively upon the humorous intention, for example, cannot escape failure as a novel, whatever success of another kind it may achieve: witness *Pickwick Papers* and Compton Mackenzie's *Poor Relations*. But the short-story may be wholly humorous, or tragic, or romantic, or idyllic, or ingenious, or supernatural, or parabolic, or fantastic, or psychological. The four books before us exemplify well the elasticity of its range, in the sombre sympathies of Chekhov, the delicate drollery of France, the whimsical (sometimes tragic) supernaturalism of Rudwin's anthology, and the lively Parisian yarns of Merrick.

Realistic irony, touched by stoic fortitude and a comrade-like compassion, is the prevailing note in the great Russian's work, fictional and dramatic alike. Chekhov's little gray-toned stories show astonishing awareness of motives, of the significance of slight things, and are imbued with that sincere artistic melancholy (the melancholy of the tragic side of art) which seems to touch even laughter into something relatively hushed and momentary. The dovetailings, symbolizings and anticipative hints are finely done, especially, perhaps, in the title-story, *A Nervous Breakdown*, *Misery*, *After the Theatre*, *A Lady's Story*, *In Exile*, *On Official Duty*, *The Head Gardener's Story* (which has already appeared in an English translation and which is an important contribution to art's pronouncement upon penology), *The Bet*, *A Transgression*, and *The Cattle-Dealers*.

In his novel, *A Dreary Story*, Chekhov compares at some length Russian and French literatures. He does not find in contemporary Russian literature a satisfactory equilibrium of talent, cleverness and a good tone. All three, at their best, appear in the work of Anatole France at *his* best. Certainly, *Le Crime de Sylvestre Bonnard* was justly crowned,—a beautiful, moving review of a scholar's gentle soul. The present book is less appealing, although, of course, we must not judge it for what it neither aspires nor pretends to be. It contains three diverting short-stories and a novelette in fourteen chapters, and is the most recent addition to the English translation of France's works edited by the late Frederic Chapman and James Lewis May. The title-story is the most amusing and ingenious, being an attempt ("from authentic documents") to free the memory of Bernard de Montragoux (the Bluebeard of the nursery) from the odious reputation given him by Charles Perrault. As in the case of the two tales succeeding it—*The Miracle of the Great St. Nicolas* and *The Story of the Duchess of Cicogne and of Monsieur de Boulengrin*, the division into chapters is merely deviceful, not necessary. As against Chekhov, the tone here, although satisfactorily 'good' in the sense of being true to its own purpose, is that of romantic irony.

Mr. Rudwin's anthology contains twenty stories of diabolism chosen from the works of such men as Machiavelli, Irving, Hauff, Gogol, Thackeray, Poe, Caballero, Baudelaire, Daudet, de Mau-

passant, Garnett, Anatole France, Gorky and Masefield. The translations are, in general, adequate, and the editorial introduction and notes balance the felicity of the selection. Mr. Rudwin, a Polish-American, is a specialist in the literature of the subject, having written several works dealing with the Devil in the German religious plays of the Middle Ages and the Reformation, and with the Devil in modern French literature. He is also editing other anthologies of like character to include Devil Plays, Devil Essays, Devil Legends, the story of Lilith, Satanic verse and *Bibliographia Diabolica*. The intention is to provide "a sort of portrait-gallery of the literary delineations of Satan" in many times and countries.

That Mr. Lyons, himself a first-rate humorist, should find so much to praise in Leonard Merrick's *A Chair on the Boulevard* is significant of its value, despite the too great generosity of the former's words. There is not a dull story in this book. Each is roguishly absurd or winsomely human, or both, and Mr. Merrick is wise enough, after winning for the poet, Gustave Tricotrin, and his friend the composer, Nicolas Pitou (of *While Paris Laughed*), the regard of those who have not previously met them, to tie together these twenty stories—filled with the provisional exultations and despairs of irresponsible youth—as loosely connected episodes in the careers of the lovable poet and his comrade. Behind and about all, are Paris and Montmartre and the spirit of adventure, with its devastating emotions and its romantic resilience.

G. H. C.

THE STYLE AND LITERARY METHOD OF LUKE. By Henry J. Cadbury, Lecturer in the New Testament, Andover Theological Seminary. Harvard Theological Studies, Number VI. Cambridge: Harvard University Press. 1920. Pp. vii, 205.

This is an exceedingly valuable and interesting section of the large subject of the Lukan authorship of the third Gospel and of the Acts, and of the general considerations which are connected with that subject. It gives evidence on every page of a minutely critical scholarship, limited, however, to, and based upon, a keen, thorough and comprehensive verbal analysis.

Few conclusions are offered, as is fitting, and there is, naturally, little that appeals to the general reader, although it contains a